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are likewise of enormous size. The profusion of jewelry of all kinds worn by this same lady is in line with such love of pomp. Here again we miss the restraint in taste which distinguishes the Greeks from other ancient peoples.

G. M. A. R.

A BUDDHISTIC PAINTING FROM COREA

LAST summer an ancient Corean picture arrived at the Museum, sent by a dealer from Seoul, the capital of Corea. Not a word of explanation came with the picture. For many months it was a puzzle and a mystery till one day a gentleman called to explain that Maurice Abrams, passing through Seoul on his way to Peking and India, bought the painting and sent it as a gift to the Metropolitan Museum in memory of his friend Leo Stein.

The painting is a very interesting specimen of early Buddhistic Corean art and dates from the later part of the Korai period, 935-1392. It represents Buddha sitting on the lotus which rises out of the water.

The picture is a specially valuable addition to our collection because it shows how the Coreans adhered to the early form of painting which they received through China and kept up the tradition in times when Chinese art itself had developed along quite different lines. The relationship between this painting and the sixth-century fresco exhibited in the next room, E 9, is curious to notice.

S. C. B. R.

NOTES

CONCERTS IN THE MUSEUM.—Through the generosity of a few friends of the Museum four orchestral concerts, under the direction of David Mannes, will be given in the Fifth Avenue hall of the Museum on Saturday evenings, January 4, 11, 18, and 25, beginning at eight o'clock. The orchestra will consist of fifty-two performers, selected from the best orchestras in the city, and the music will be of the same high character as that which has distinguished our receptions in former years. These concerts will be free to the public, without tickets of admission, and on each evening the entire Museum will be open, although it is closed at present on Saturday evenings as a measure of economy.

THIRD MUSEUM EXHIBITION OF MANUFACTURED OBJECTS.—Early in 1919 the Metropolitan Museum of Art will open its third exhibition of objects, models, designs, drawings, etc., demonstrating the use on the part of designers and manufacturers of the facilities offered by the Museum. An ample gallery space has been assigned and present indications offer every prospect of a representative showing of the work of the year in so far as this indicates the use of the collections. It is a salutary sign in these times of curtailment of materials and men, and in view of the serious deficiency in trained talent to guide our designing rooms, that the inspirational quality of exhibits in the collections has been taken advantage of in such great degree, the actual reproduction of old pieces becoming more and more a side line maintained by firms for the occasional client desiring an old design for a specific purpose. This year's exhibition will show the work of manufacturers of textiles and jewelry, wood carvings and rugs, laces and lighting fixtures, furniture and decorative accessories; in fact, the whole field of the industrial arts will be well represented.

THE MUSEUM AND GOOD SALESMANSHIP. The Metropolitan Museum of Art has already become a live force in the success of some of the most skilful salespeople and designers of New York through its seminars, so-called, for salespeople, buyers, and designers. These are really intimate conferences with a teacher of design, Miss Grace Cornell, who by her knowledge and enthusiasm is able to help those who design, buy,

or sell for the stores in their individual problems, as they are linked up with those principles of line and color so well illustrated in many materials by the Museum collections. Although the number attending these conferences is not large, their influence, we may confidently say, is more far-reaching than mere numbers indicate. To demonstrate the really vital character of this work, we may cite the programmes of the last two Sunday seminars of the fall series. On December 1 Miss Ruth Wilmot, herself a costume designer of experience, led the group in a discussion of Costume Design. The meeting on December 8 was devoted to the problems of Interior Decoration under the equally able leadership of Mrs. Frederick Lee Ackerman.

The Friday morning series will also be completed soon. The last session will be held on December 13 at 10 o'clock. But in the late winter a third and fourth series, open to all salespeople, buyers, and designers, will be conducted; the former to meet on ten Sunday afternoons, beginning March 2, from 2:30 to 4:30 o'clock, the latter, on ten Friday mornings beginning February 28, at 10 o'clock.

New Installation of American Furniture. The limited space allotted to the display of American furniture in Wing F has made it impossible to show the whole of the Museum collection, including, as it does, the Bolles Collection, which was received in 1909 through the generosity of the late Mrs. Russell Sage. A few years ago a part of the reserve material, mainly of the early period, was placed on exhibition in the large basement room at the northeast corner of Wing H. It has now been possible, by a rearrangement in the north corridor adjoining this room, to exhibit some seventy-five or more examples, including many of the Chippendale or later periods, which will undoubtedly prove of great interest to the general public as well as to students.

The corresponding corridor space at the south end of the wing will be devoted to an exhibition of supplementary collections of European furniture of the eighteenth and nineteenth centuries. A notable feature of the installation, which is now under way, will be the woodwork of a mid-eighteenth century English room in the style of Abraham Swan.

The collection of metallic reproductions, presented to the Museum by Henry G. Marquand, chiefly in 1888, and augmented by more recent purchases, which is also exhibited in the basement of Wing H, has recently been rearranged. The resources of this collection are not known, perhaps, as well as they should be to the student of design. The collection is an exceptionally large one and comprises reproductions of the masterpieces of metalwork in gold and silver from the earliest times through the eighteenth century.

Lectures by French Scholars. During the recent visit to New York of the Mission of French Scholars, two distinguished members lectured on behalf of the National Council of Education, in co-operation with Columbia University, in the Museum Lecture Hall. On November 13, Théodore Reinach of the Institut de France spoke on The Part of France in the Resurrection of Greek Art, recounting a remarkable series of excavations carried on by French scholars from the eighteenth century to recent times. On November 15, Seymour de Ricci, Secretary of the Mission, taking as his subject, From Watteau to Prud'hon, gave a vivid interpretation of the spirit in French painting of the eighteenth century—its delicacy, buoyancy, and charm.